

To Miss Hannah K. Fenner.

FROM THE
Scenes & Opera

No. 3

MARTHA

BY

JAMES BELLAK



Op. 501

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MARTHA.

SCENES FROM THE OPERA. N°3.

J. BELLAK. Op:501.

ALLEGRO MODERATO.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff joined by a brace. The time signature is 2/4. The tempo is marked 'ALLEGRO MODERATO'. The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a treble staff containing a triplet of eighth notes and a bass staff with a similar triplet. The second system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The third system includes a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fourth system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fifth system includes a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The score concludes with a final chord in the bass staff.

3666

1 2 3 4 + 3 2

8a 1 2 3 4 2

Red. *

Red. *

Red.

8a 1 2 3 4 + 3 2

Red. *

Red. *

8a 1 2 3 4 + 3 2

Red. *

Red. *

Red. *

Red. *

3 2 1 + 2 1 + 1 3 2 1 + 1

Red. *

Red. *

Red. *

SENTIMENTALE 1 2 3 4 2 3 1 +

Red. *

Red. *

1 3 2 + 2 1 + 1 2 3 2 1 + 3 2 3

Red. *

Red. *

* VARIATION.

* The Variation might be omitted without disturbing the connexion of the piece.

8^a

First system of a piano score. The right hand (treble clef) plays a rapid, ascending and then descending scale-like passage. The left hand (bass clef) plays a simple harmonic accompaniment. The word "Ped." is written below the first and second measures of the left hand, and an asterisk (*) is placed below the second measure. The system ends with a double bar line.

8^a

Second system of a piano score. The right hand continues the rapid scale-like passage. The left hand plays a harmonic accompaniment. The word "Ped." is written below the first measure of the left hand. The phrase "legato. dolcissimo." is written above the left hand. The dynamic "ppp" is written above the right hand. The system ends with a double bar line.

8^a

Third system of a piano score. The right hand plays a rapid, ascending and then descending scale-like passage. The left hand plays a simple harmonic accompaniment. The word "Ped." is written below the first measure of the left hand. The system ends with a double bar line.

8^a

Fourth system of a piano score. The right hand plays a rapid, ascending and then descending scale-like passage. The left hand plays a simple harmonic accompaniment. The word "Ped." is written below the first measure of the left hand. The phrase "ritenuto." is written above the left hand. The system ends with a double bar line.

8^a

Fifth system of a piano score. The right hand plays a rapid, ascending and then descending scale-like passage. The left hand plays a simple harmonic accompaniment. The word "Ped." is written below the first measure of the left hand. The dynamic "p" is written above the right hand. The system ends with a double bar line.

8^a

Ped. *

8^a

ALLEGRO VIVO.

loco.

Ped. *

Ped. *

8^a

ff *Ped.* *

Ped. *

8^a

Ped. *

1 2 3 1 2 3 1 2 3 + 2 + 2 3 2 1

Ped.

4 1 4 8^a 1 2 3 4 1 2 +

8^a *Ped.* *

1 loco. 2

Ped. *

1 1 1 1 1 1 1 1 1 1 1 1

Ped. *

8^a *Ped.* *cres.* ... *cen.* ... *do.* *loco.* *p* *Ped.* *

2 3 4 3 2 3 + 2 1 4 + 2 1 4 + 2 1 4 + 2 8^a 3 2 1 2

Ped. *

3666

Martha

84

The musical score consists of six systems of staves. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *ppp* and *Red.*. The second system continues the piece with similar notation and includes fingerings (1, 2, 3, 4) and accents (^). The third system features a tempo change to *piu mosso.* and includes a *lento* marking. The fourth system continues with complex rhythmic patterns and dynamic markings. The fifth system includes a *Red. ff* marking and continues the melodic and harmonic development. The sixth system concludes the piece with a final cadence and a *Red. i.* marking. The page number 3668 is located at the bottom left, and the name Martha is at the bottom right.

3668 Martha

THE NEWEST SONGS AND BALLADS

PUBLISHED BY

FIRTH, POND & CO., No. 1 Franklin Square, N. Y.

STEPHEN C. FOSTER.

COME WHERE MY LOVE LIES DREAMING. Quartette. 35
One of the most beautiful compositions for four voices ever written. It is a charming piece for serenades.

HOME FOLKS. Song. 25
"Some folks like to sigh,
Some folks do—some folks do;
Some folks like to die,
But that's not me nor you."

THE VILLAGE MAIDEN. Ballad. 35
"The chapel walls are laden
With garlands fresh and gay,
To greet the village maiden,
Upon her wedding day."

A tenderly beautiful melody, and decidedly one of Foster's happiest efforts. One great secret of Foster's success as a song writer, lies in the fact that he writes the words as well as the music of his songs, and there is consequently such a smoothness and a pleasant flow about them, that, once heard, they are never forgotten.

OLD DOG TRAY. 25

COME WITH THY SWEET VOICE AGAIN. 25

HARD TIMES, COME AGAIN NO MORE. 25

HENRY KLEBER.

THE MAIDEN'S COMPLAINT. With humorous words, set to sprightly, 25
pleasing music.

I TAKE YOUR HAND IN MINE, WILLIE. 25
"I take your hand in mine, Willie,
And fancy I've the art
To read, while gazing in your face,
What's passing in your heart."

It is a beautiful that we can recommend. The words are by General Monass of the "Home Journal," and the melody, by KLEBER, in Scotch measure, is peculiarly beautiful.

I LOVE THE OLD. 25

This song, though not very recently issued, is regarded as one of the best of Mr. KLEBER's vocal compositions. Several large editions have been printed and sold, and it is a standard and favorite song with most of the teachers of vocal music in New-York, and other eastern cities.

J. H. THOMAS.

Mr. THOMAS has written and composed some of the most successful songs and ballads that have appeared within the past two years. His beautiful songs "Good-bye" and "We meet again," have met with the most encouraging sale. We are happy to announce that we have concluded an exclusive engagement with Mr. THOMAS for all of his compositions, and have just published the following:—

EVANGELINE. A sweet and simple Ballad. 25

HOPES GONE BY. Mr. Thomas's last new Song. 25

OH, FARE THEE WELL, MINE OWN LOVE. Ballad, with chorus ad lib. 25

"Oh, fare thee well, mine own love,
I'm going far from thee;
And think of me, mine own love,
When I am on the sea."

A very pleasing Ballad, in 2-4 time. The melody and accompaniment are remarkably easy and tuneful.

WE WERE BOYS AND GIRLS TOGETHER. Song. 25

"We were boys and girls together,
When the spirit's light shone brighter,
In that happy, happy time;
And the heart was in its prime."

A real gem of a song, and one that can be sung with effect either in the Concert Hall or the drawing-room. The publishers cannot too highly recommend it.

MY DEAR, MY NATIVE HOME. 25

All of Mr. THOMAS's songs are sung by Mr. PERCIVAL, (of Buckley's Opera House, 539 Broadway,) whose beautiful baritone voice is so much admired.

HENRY TUCKER.

The compositions of this author are universally admired for their chaste and truthful melody. They are simple and easy of execution, and still they do not violate the rules of musical grammar.

THE GRAVE OF FLORA. Ballad and Chorus. 25

"How bright was the morning, the gloomy day,
When Flora, our darling, was borne far away
A new ballad in the popular style, and destined to wide sale. It is received with great favor at the concerts of the Campbell, and other minstrels.

COME, MAIDEN, WITH ME. The Serenade of the Cornair. 25

"Come, maiden, with me, o'er the silvery sea,
My bark is impatiently waiting for thee;
The bright stars are smiling to see thee appear,
And the light waves are dancing to welcome thee here."

A flowing and beautiful melody in 6-8 time, and decidedly one of the very best things Mr. Tucker has yet written.

GIVE ME BUT THY HEART, THOU' OLD. Song and Chorus. 25

CHARLIE C. CONVERSE.

Mr. CONVERSE is well-known as a young composer of extraordinary genius and ability. He is destined to occupy a high rank in the profession he has chosen.

GOOD NEWS FROM AFAR. Written by C. M. Cady as a companion to the popular song, "Good News from Home." 25

"Good news from afar—what a strain of delight,
And gather with joy round the hearth-stone to-night;
For he, far away, in our fond hearts so dear,
Sends tokens of love, of love and good cheer."

A joyful, happy song, brimful of real feeling. It will find a response in every heart.

I'M GOING THERE, or the Child's Request. Ballad. 25

Truly a beautiful ballad, and in our opinion the best Mr. Converse has yet published.—K. F. Paper.

IS IT A SIN? Song. 25

NOW-A-DAYS. Words from Harper's Magazine. 25

A stirring and humorous song, "hitting hard" the follies of the present day, and contrasting now-a-days with the good old Revolutionary times. This song is destined to reach an immense sale.

T. WOOD.

Author of "I'm Going Home," &c., &c. Mr. Wood's Songs and Quartettes are sung by the Amphious, Barkers, Hutchinsons, and other singers, and are universally admired.

SINGLE BLESSEDNESS. A new comic Song, written in his usual happy style. 25

MY FATHER IS HERE. Song, with Quartette. 25

"In the hush of the evening, alone,
A mother sat watching her child."

TAPPING AT THE WINDOW. Song and Quartette. 25

"He's tapping at the window,
Peeping through the blind,
A humorous Song and Quartette, and well adapted to the home circle.

THE HOURS OF LONG AGO. Song and Quartette. 25

I'M GOING HOME TO-MORROW. Song and Quartette. 25

In answer to the immensely popular piece, "I'm Going Home."

AUGUSTE HIGNON.

It always gives us pleasure to call attention to the efforts of this young gentleman, as they evince a true feeling for the ballad style of writing, and are not so much disguised by ambitious and incorrect harmony as the general run of songs published in this country.—*Musician's Journal.* The publishers would cordially recommend the following, just issued by them:—

OH! ASK ME NOT TO SING AGAIN. Ballad. 25

In this composition, a most exquisite melody has been appropriately wedded to chaste and pathetic words.

MEET ME BY THE RUNNING BROOK. 30

A beautiful and easy Ballad, written in the style of Scotch ballads. Embellished with an elegant vignette.

OUR COUNTRY GIRLS. Song and Chorus. 20

This Song is sure to please, from the simple and rollicking character of the melody. Beautifully illustrated.

F. H. WOODBURY.

THE PRAYER OF THE BROTHERHOOD. Beautiful Ballad. 25

"Father, I come before thy throne,
With low and loaded knee."

IN DAYS OF YORE. 25

"In days of yore, when I woo'd Mary,
Sweet Mary, dear Mary."

WURZEL—(GEORGE F. ROOT).

OUR PASTOR. Song and Chorus. 25

"Heaven bless the name we hold so dear,
Our pastor and our friend."

A really beautiful composition, and so remarkably easy that any child can sing and play it. The sentiment of this beautiful song will, we are sure, find a response in every heart.

LITTLE DAISY. Ballad. Subject from Fanny Fern's Ruth Hall. 25

"Daisy dear, Daisy dear,
Cold thy brow;
But our little Daisy
Is an angel now."

A touching Ballad is "Little Daisy," by Mr. Root. The scene chosen, is the death of Daisy, so powerfully portrayed by Fanny Fern, and Mr. Root has wedded to the touching verses a melody of quiet beauty.

BY-AND-BY. Song and Chorus. 25

"Now I'm old, and my locks are gray,
The Summer of youth, bright and fair,
Calls me no more, with its sunshine gay,
And merry hours it used to wear."

The publishers predict for this Song a great success. There is an easy and graceful flow about the melody, that is sure to fasten upon the ear. The Song, too, is extremely simple, and is arranged either for the Piano or Melodeon.

C. H. TRAVER.

WHAT SHALL BE MY ANGEL NAME? The very last song written by this 25

author, and really a good one.

I PRAY FOR THE LOVED ONES AT HOME. 25

"I pray for them when sunset
Is gliding every hill,
And darkness steals the twilight,
And all around is still."

One of the very best songs in our Catalogue. Both the words and music are of touching tenderness, and the publishers recommend it as in every respect worthy of purchase.

IDA LEE. 25

A simple and touching song and chorus, in the style of Lily Dale. It deserves unbounded popularity.

THE DREAM OF MEMORY. 25

"Yet I would ask thee, when I'm gone,
Give but one thought to me, alone."

A real picture, musically sketched and happily colored by the young composer, Mr. TRAVER.

FREDERICK BUCKLEY.

This young gentleman is widely known as the accomplished violinist and leader of the performances at Buckley's Opera House, 539 Broadway, New-York. His songs and ballads are of real excellence, and are admired for their extreme simplicity and beauty.

MY OLD HOUSE, MY DEAR HAPPY HOME. 25

A telling home song, of earnest simplicity.

MY MEMORY TURNS WITH FONDNESS BACK. 25

YES, WE MISS THEE. Answer to "Do they miss me at home?" 25

GEORGE BARKER.

I'VE WAITED FOR THE SPRING-TIME. 20

I CANNOT SMILE, DEAR MOTHER. 20

PETRIFFACTION. 20

As a song writer, Mr. BARKER has few equals. His first songs, "Where are the friends of my youth?" and "Lonely and Sad," have had an immense sale.

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SEBASTOPOL IS TAKEN, an English patriotic Song. 25

OLD PLAY-GROUND. 25

A new and charming Ballad. J. De RUVA.

THERE'S A SWEET WILD ROSE. Beautiful Duet, by STEPHEN GLOVER. 35

LENORE. Beautiful Song, by V. De HAM. 25

WHAT SHALL BE MY THEME? Ballad, by GEO. WM. WARREN. 25

"What shall be my theme,
When I sing to thee?"

MY EARLY HOME. Song and Chorus. A. T. MARSHES. 25

"In the old home by the hillside,
Where the stream flows gently by."

MOONLIGHT ON THE OCEAN LINGERS. Beautiful Song, by the author of 20

"Shells of Ocean."

BIRD OF THE FOREST. From Verdi's new Opera of Rigoletto. 20

SUNSHINE. Ballad, by G. F. H. LAURENCE. 25

"The earth is full of sunshine,
When the heart is full of grief,
For the light within our spirit
Shines on everything we see."

BONNIE KITTIE. Ballad, by E. L. BAKER. 35

"Walter Willie, cease to tarry,
Said she, as her black eyes smiled;
Really a charming ballad, and sure to please. A beautiful Vignette adorns the title-page.

LILLY LEE. A charming song and quartette, as sung by the AMPHIONS. 25

Composed by T. Wood.

OVER THE SUMMER SEA. The beautiful tenor ballad in Verdi's Opera of 20

"Rigoletto."

ONLY JUST A YEAR AGO. Beautiful ballad, by GEORGE R. FORTSON. 25

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